

The Musical World.

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"Out of Town," a set of humorous part-songs by Walter Maynard, is an attempt to describe in an original form the experiences of a day in the country. We find plenty of interest and a good deal of amusement in the idea as carried out—none the less because Mr Maynard has taken the music of three pieces from well-known classical works, 'A Glimpse of the Pastoral' being an adaptation of passages in Beethoven's Sixth Symphony, while 'A Midsummer Dream' comes from Mendelssohn's Nocturne, and 'The Charm of Rural Life' from the same master's Clowns' Dance. The more numerous part-songs are, both music and words, Mr Maynard's own. Their character may be inferred from the significant titles, 'Beware of the Bull,' 'In the Woods,' 'In the Water,' and 'The Picnic.' We commend this diverting little book as a useful adjunct to a convivial season."—*Daily Telegraph*.

"This collection consists of eight separate part songs, so connected as to be singable together or apart, and suitable either for unaccompanied or accompaniment singing. Mr Maynard's idea is distinctly new, and likely, we should imagine, to be welcomed by choirs and choral societies. 'Out of Town' is conceived, as regards the words, in a spirit of simple, unpretentious fun; while the music is in many parts far superior to the music we usually find in the company of humorous words. The singers in No. 1 resolve to go into the country. Mr Maynard has taken the first phrases of Beethoven's Pastoral Symphony, and scored them for four voices. This has been ingeniously and tastefully done, without any liberties with the original being taken. No. 2 is a charming arrangement in the same manner of the Nocturne from Mendelssohn's 'Midsummer Night's Dream,' the words celebrating the pleasures of the country. It makes a very good part song. No. 3 is called 'The Charms of Rural Life,' and is of a more humorous character. The music is that of the clown's dance in the 'Midsummer Night's Dream,' which has been cleverly dealt with. In No. 4 Mr Maynard brings his singers in contact with a bull, who soon dissipates their notions about the charms of rural life. It is a vigorous and effective part song. No. 5, 'In the Woods,' is preceded by a charming prelude (*andante*) for the pianoforte or the orchestra, which is, we think, the most artistic writing in the book. It is melodic and harmonized with refinement. The song itself is a reminiscence of the bull incident. The party recovers its equanimity and goes on the water. The men's voices in this song (No. 6, 'On the Water') are extremely effective, forming a flowing accompaniment to the female voices. No. 7, 'The Picnic,' begins with a four-part fugue, of which the effect is very comic. The theme is set to the words, 'Bring forth the lamb,' &c. It is carefully worked out. The unfortunate people find very soon that they are sitting on a wasp's nest; their terror being very brightly rendered by a clever accompaniment of voices. In the last song they are brought home again, sadder and wiser. Some bars of 'Home, Sweet Home' are cleverly interwoven with the song, and produce an original effect. These songs are certainly original, and they are written in a thoroughly musically style. There are no vulgar efforts or jocularity, and no clap-trap melodies. They ought to be popular. Some of the songs are as good in their way as anything Mr Maynard has written."—*Lloyd's News*, 4th November, 1882.

MUSIC IN VIENNA.*

(Continued from page 795.)

The three Quartet Societies of Hellmesberger, Grün, and Radnitzky, commenced their subscription concerts successfully and in quick succession. Herr Hellmesberger and his colleagues are now definitively settled in the large room of the Musical Association, which they formerly used only exceptionally and, as it were, by way of experiment. Some months ago, on the occasion of such an exceptional experiment in the large room, we spoke of the evils connected with the use of so spacious a locality for a stringed quartet. Herr Hellmesberger is as well aware of them as we are, but was compelled by imperative reasons to make the best of them. The "precautionary measures" against fire, now being carried out with such passionate zeal, have so seriously decimated the rows of stalls in the small room that Herr Hellmesberger could no longer accommodate many who had for years been subscribers to his Quartets. The only thing was to remove to the large room. It was then once more proved that from evil there is always a small outcome of good. Numerous persons who had been unable to brave the fearful heat and throng in the small room, which was always crowded to excess, put themselves down as new subscribers. Something of the exquisitely delicate filigree work and cosy intimacy of the old concerts is lost, but, on the other hand, the audience can enjoy what is offered them, without being bathed in perspiration, crushed, and knocked about.

The second of Herr Th. Kretschmann's Afternoon Orchestral Concerts took place in the Ehrbar Room before a closely-packed audience. A "Sinfonietta" by H. Grädener was much applauded, while a Trio (for wind instruments) of Beethoven's, played in a masterly fashion by three members of the orchestra at the Imperial Operahouse, was received with absolute enthusiasm. Here, again, we had to do with an arrangement of which something ought at least to have been said in the programme. Beethoven's Trio, Op. 87 (dating from the year 1794), is written for two oboes and an English horn; at Ehrbar's it was played by an oboe, a clarinet, and a bassoon. As a matter of course, it is impossible to obtain from a clarinet and a bassoon precisely the same effects which Beethoven expected and wished to obtain from instruments of such a different character as the oboe and English horn. We hope that C. M. von Weber's Concerto promised in the programme will be given on a future occasion; the best of that master's clarinet-compositions, most unjustly forgotten, ought to obtain for so admirable a clarinet-virtuoso as Herr Syrnick more applause than all the modern literature of this instrument.

The second Philharmonic Concert opened with Beethoven's "Coriolanus overture," and closed with Schumann's Symphony in B flat major—both performed with admirable precision, most delicate finish, and spirited dash. We cannot, however, suppress a modest doubt with regard to two peculiarities, conspicuous not only at the present but at the preceding concert, in Herr Jahn's mode of conducting. The first is the frequent practice, as in the "Coriolanus overture," of pushing the piano and pianissimo to the extreme limits of the audible, and the second, the much too rapid *tempi* which prevailed in Schumann's symphony. One indisputable merit in Jahn is the discretion he manifests when accompanying operatic singing, but even a good, sound thing may be exaggerated, as we have frequently seen exemplified of late by the orchestra pianissimo at the Operahouse, where we feel almost inclined to ask why so many violins are told off to do the work. Where no allowance is to be made for the singer the instruments have to accompany, the objection against this violin whispering becomes stronger, and the grounds for its justification less. With regard to the second point, we are not fond of entering into a dispute as to any divergence from the correct time, that is, from the time that appears correct to us and has tradition on its side. This, save in the case of an indisputable mistake, is a delicate point. Of two equally good musicians, one will conceive and feel the same composition somewhat slower or quicker than the other. When criticism appears in print with its complaints, the fact can, in the first place, no longer be verified, and, if it could, there would be wanting a judge competent to decide the question. In such instances the critic can rarely do more than express his own individual feeling. If the *tempi* in Schumann's symphony struck me as somewhat too quick

generally, and in the Scherzo even as much too quick, I can at least give Schumann himself as my authority, for the first time I heard the Symphony he himself conducted, and took it decidedly more slowly. For every one not thoroughly conversant with the work some of the most charming details in the first and last movement were, on the present occasion, lost; in the Scherzo it was not the details but the sturdy and vigorous character of the whole piece which suffered from the exaggeration of the time. Herr W. von Pachmann, the pianist, so well known from his last year's concerts, played Mozart's D minor Concerto with fine tone, perfect execution, and delicate (in the Adagio perhaps a little too delicate) feeling. The applause was boisterous and well deserved. Finally, a hearty reception was accorded to three "Legends" by Anton Dvorak. These "Legends," ten in number, appeared originally as Four-Handed Pianoforte Pieces, and it was not till subsequently that they were scored by the composer. They are some of the most charming pianoforte pieces since Schumann's time; any one called on to select the three most beautiful for performance would find his task rather a difficult one. The Philharmonic chose No. 2 (G major), No. 5 (A flat major), and No. 6 (C sharp minor), playing all three with thorough delicacy and melodious charm. The instrumentation is bloomy, characteristic, and most purely harmonious. Dvorak has here chosen and blended the most beautiful colours, only there are perhaps too many. The "Legends" are little pictures complete in themselves and as such struck me as more pleasing and more eloquent in their plain old frame than when decked out in gorgeous-coloured orchestral ornaments. What they gain by the latter in brilliancy they lose in homogeneity of character; however, they form a highly desirable addition to the programme of orchestral concertos. Let me here call the attention of conductors at concerts to Dvorak's Overture, which has just appeared, "Mein Heim," (Op. 62), a fresh, grateful, and effective orchestral piece. The composer has employed as motives two Bohemian Folk's-Song's; with the text of the first, which is almost extravagantly cheerful, I am not acquainted; that of the second and more sentimental is universally known under the title "Kde domov muj?" ("Wo ist mein Heim?"—"Where is my home?"). It is not necessary, however, to be familiar with the text and import of the two melodies (which are not even mentioned in the score), nor either to know or appreciate Slavonian, to feel delighted with this composition. Had it not been written long before Brahms' "Akademische Ouverture," no one could help supposing that the above clever utilization of popular students' songs had served Dvorak—who is so enthusiastic an admirer of Brahms—as a model. It is with great satisfaction that we learn from foreign musical periodicals that Dvorak's orchestral and chamber music has obtained a firm footing in Germany and England, as well as in Austria. Dresden and Hamburg have been before us in performing his comic opera, *Der Bauer ein Schelm*, and even Pesth and Brunn in doing the same for his *Stabat Mater*. We can easily understand, however, that at a period like ours—musically unproductive as a rule, and in what it does produce reflective and fond of insignificant subtleties—fresh, natural, and original talent like Dvorak's must everywhere produce a most delightful impression. Dvorak may still want the highest qualities of a great composer, but he possesses the quality which is now-a-days rarer than any other—*Naivete*.

EDUARD HANSLICK.

Ambroise Thomas's *Françoise de Rimini* is in rehearsal at the Théâtre des Arts, Rouen.

SAINT-RAPHAËL.—The Municipal Council have named a street after Charles Gounod. It was at an hotel here that Gounod composed *Roméo et Juliette*, and the piano on which he preluded before sitting down to his task pen in hand is religiously preserved.

WIESBADEN.—After an absence of about six years from this, his native town, August Wilhelmi has again played here, taking part in a concert at the Kurhaus. He was enthusiastically received, the audience rising as soon as they perceived him on the platform and the band greeting him with a flourish. He played Max Bruch's first Violin Concerto and a "Polonaise" by Laub. R. Niemann, from Hamburg, was the pianist. The orchestral pieces consisted of Beethoven's *Leonora* Overture, No. 3, and an overture to *Hamlet* by Stadtfeld, a local composer. The concert-room was lighted for the first time by electricity.

* From the *Neue freie Presse*.

PIANOFORTE PLAYING DURING FIFTY YEARS PAST.

II.

A RECOLLECTION OF MENDELSSOHN.

A note is before me running thus:—"My dear W——, I hope you don't forget that we wish to see you all the Sunday evenings that you can spare.—Adelaide Sartoris." It is without date, but I am able to supply the omission, which marks an interesting event. It was at the beginning of 1844. Most musicians know that when Adelaide Kemble, younger daughter of Charles Kemble, married Mr Frederick Sartoris and retired into private life, she did not sever herself from those attached professional friends her brief but highly successful career had collected around her. Her Sunday evenings were delightful *réunions*, and those present usually came away with some ineffaceable recollection. Such an evening was the third Sunday in June, 1844, few of those who assisted at which are, to my knowledge, surviving. One particular guest made the occasion especially memorable. Mendelssohn was there, with all that fascination of manner and singular kindness of nature which distinguished him. The Rev. Sydney Smith was also present, brimming over with good-natured jokes, yet still an attentive and enthusiastic listener. One of the singers specially invited had but recently made a very successful first appearance with the hostess, as Orovoso in *Norma*, and his fine voice was the theme of universal commendation. Young Weiss, fresh from the pupilage of Balfe, was conspicuous not only by his height but by his amiable and unaffected manners. There were also several distinguished noblemen, and among them Sir Robert Peel, who listened to every note Mendelssohn played with a rapture that was unmistakable. In 1844 Mendelssohn was at the zenith of his fame, exciting the greatest enthusiasm wherever he appeared. Delighted with his reception in England he has on several occasions described his satisfaction. * * * * * The recollection of his pianoforte playing will ever be a happy memory to all who heard him, but the remembrance of an evening like the one I am trying to describe had something in it even more noteworthy.

Mdme Sartoris had sung from memory a Scotch ballad (she was celebrated for her singing of such music)—one that was new to Mendelssohn, who was so delighted with her unaffected delivery that he at once expressed a desire to hear it again, and to play an accompaniment on the pianoforte. When the song was over, he continued to sit at the pianoforte, the melody of this simple ballad evidently haunting him. Some one—I think it was Sir Robert Peel—longed to hear Mendelssohn extemporize, and those grouped around the piano warmly seconded the request. At first Mendelssohn hesitated, his more intimate friends knowing how great a mental effort such exhibitions entailed upon him, and he, perhaps, not altogether unmindful of the many exacting works at that time occupying his attention.* When, however, Mdme Sartoris taking his hand, and, looking in his face, said "Do," his resistance gave way, and he took for his theme the Scotch song his hostess had just sung. I am not equal to the task of describing how this wonderful man played, but the result was such that no one hearing it could ever forget. At first, his harmonies to the melody were simple enough, and the modulations to which he submitted it equally unstrained. He soon, however, made it the theme of a fugue, which, being elaborately worked out, he dashed off with extraordinary vigour a series of variations baffling description. Their effect upon his audience could be seen by the changing expressions in every face, and the great Minister I have named was even affected to tears. The intensity of the player's gaze, more particularly as he approached the climax, was painful to witness. His eyes appeared twice their natural size, and his excitement was plainly shown in the expression of his face. He had gone through twenty minutes of the most trying brain work, accompanied with a corresponding amount of exhaustion.

I can hardly imagine a finer subject for a picture than that splendidly expressive countenance, eagerly gazed at by a crowd of attentive listeners, entranced by the genius of this marvellously

* He was conductor of the Philharmonic Society of London during May and June, 1844, and himself played Beethoven's G Major Concerto on the 24th June; he also conducted *St Paul* at the Sacred Harmonic Society, and wrote the overture to *Athalie*, together with other important works.

gifted tone-painter. "The Extempore Player" is well worthy of the artist's pencil; but the musical grandeur of the scene can only be recalled as the vague impression of an inspired moment.

PHOSPHOR (of the "Brighton Guardian.")

THE POPULAR CONCERTS.

Owing to the presence of Herr Joachim and for other reasons, the first half of Mr Chappell's season has been unusually interesting and successful. It came to an end on Saturday last, but before noticing what was then done, some attention may fittingly be given to the work of the previous Monday, so full was it of cause for satisfaction. The concerted music played on that occasion was Beethoven's string quartet in F minor (Op. 95) and Mozart's pianoforte quartet in G minor. These must have been familiar to the audience, as they are to connoisseurs generally, and it can hardly be needful to descant upon the manner of their performance under the lead of Herr Joachim. Let it suffice to say—in saying it how much is implied?—that the rendering was worthy of its text, and that the artists were worthy of the composers. The pianist was Herr Pachmann, a Russian virtuoso, who, as amateurs cannot have forgotten, paid us a visit last season, and made a decided success with the exacting music of Chopin. Herr Pachmann drew this time upon the works which suit him best, and introduced six of the Polish master's studies, four of which were heard at these concerts for the first time. The artist again asserted his special sympathy with Chopin, into whose spirit he appears to enter easily, and of whose utterance he possesses a real mastery. In études we, of course, expect to find manipulative skill predominant, nor did Herr Pachmann fail to gratify those who looked for it. His execution of No. 6, a study in double notes for one hand and wide extensions for the other, was most brilliantly played and had to be repeated at the demand of the audience. No. 9 gave opportunity for another *tour de force*, which met with like success. The good fortune of the artist was, in short, complete, and Herr Pachmann, with Chopin in hand, will always be welcome at the Popular Concerts. Herr Joachim's violin solo was the Barcarolle and Scherzo from Spohr's "Twelve Salon Duets," which he brings forward from time to time, always with acceptance. The two movements were played on this occasion as exquisitely as ever. In their performance, indeed, there seemed to be no flaw for the keenest hypercriticism to detect. That Herr Joachim was much applauded and compelled to play again will be assumed. Miss Santley's charming talent had ample scope in Gounod's "Au Rossignol," and two songs, "Ye cupids droop each little head," and "Semper Fidelio," from the pen of Miss Maude V. White, who accompanied on the pianoforte. Whatever Miss Santley attempts is well done, and, whether in the luscious strains of Gounod or the thoughtful and refined music of her young countrywoman, she displayed pure taste and artistic method. "Semper Fidelio," the words of which are by Marion Chappell, was encored and repeated.

The programme of Saturday's concert opened with a work always welcomed as a *bonne bouche* by Mr Chappell's public. We refer to Beethoven's Septet; which was perfectly played by MM. Joachim, Hollander, Lazarus, Wendtland, Wotton, Reynolds, and Piatti; and received with a heartiness of admiration as complete as the veriest fanatic for Beethoven could desire. The second concerted work—Mendelssohn's posthumous Andante and Scherzo for strings—was heard on this occasion for the fourteenth time, and for the fourteenth time the characteristic Scherzo, so brilliant with its composer's sparkling fancy, gave unqualified delight. A selection from Brahms' "Hungarian Dances," as arranged by Herr Joachim for violin and piano, enabled that artist, with Mdme Haas, to win another frank success, while the lady just named essayed Chopin's Barcarolle in F sharp major with fair if not complete success. Miss Carlotta Elliott was once more a very acceptable vocalist. The concerts will be resumed on Monday, Jan. 8, when Mdme Neruda will lead the quartet and Herr Pachmann will again play a selection from Chopin.—D. T.

NEW MUSICAL SCHOLARSHIP.—The authorities of Trinity College, London, have just completed the details of a new Open Scholarship in Music, to be named the "Henry Smart Scholarship," in memory of the late distinguished musician, who was a member of the College Council and an Examiner to the Board up to the date of his death. The scholarship will be open to all comers of either sex under conditions of competition which the Secretary of the College is ready to furnish to applicants, and will entitle the holder to a three years course of training in the organ, pianoforte, and the higher branches of musicianship, preparatory to the professional diploma of the College and to a musical degree at one of the Universities.

CHERUBINI.
(Continued from page 799.)

As the reader may suppose, the blow was a heavy one for Cherubini, accustomed to greater consideration on the part of the public. Consequently, while Geoffroy complained that *Anacréon* was played too long, Cherubini protested against the performances being stopped, as may be seen by the analysis of a letter, the destined recipient of which I do not know, but which was evidently aimed at Morel, then manager of the Opera:

"Autographic letter, no date, referring to the suspension of the performances of his opera, *Anacréon*, which had not been in the bills for a fortnight. . . . He believed he had enemies at the Opera, but had never done his correspondent the wrong of considering him one of their number. . . . Under the old system, an author had a right to insist on his piece being performed as long as the receipts did not fall below 1,200 francs."*

It is undoubtedly to the same period that we must assign a letter addressed by Cherubini to Bouilly, and which also I have tracked out in a catalogue of autographs. It is dated, but incompletely: "Monday, 17th Vendémiaire," and is thus mentioned:

"He begs him to hurry on with the book the writer is to set for Feydeau. It is absolutely necessary your piece must avenge me for the one I brought out at the Opera . . . at Feydeau I have not to fear the infernal clique, so inveterate against everything emanating from those who belong to the Conservatory."†

I have said the date of this letter is "Monday, 17th Vendémiaire." Now the reader will recollect that *Anacréon* was brought out on the 17th Vendémiaire, Year XII. It strikes me, therefore, as certain that it was while smarting under the failure of the work in question that Cherubini wrote Bouilly the lines which the reader has just perused, and it was evidently then that Bouilly showed him the book of a comic opera entitled *Les Arrêts*, in reference to which I find, under the date of 1804, the following notice in Cherubini's Catalogue :

"An air to stanzas, treated in two different manners, from the opera of *Les Arrêts*; I began this work but did not complete it."

Cherubini does not say that the libretto of *Les Arrêts* was by Bouilly, but chance took upon itself to acquaint me that such was the case. While consulting and summarizing, two years ago, all Herold's papers, liberally placed at my disposal by that great man's son, to assist me in an important work I was undertaking on his father, I came across the trace of a libretto for a comic opera, with this very title, *Les Arrêts*, and which, after it had been refused by another composer, Bouilly had given to Herold, for the latter to set. It passed, therefore, through the hands of three musicians, and was not used by any one of them after all.

Fourteen months, however, subsequently to the production of his *Anacréon* there, Cherubini re-appeared at the Opera, but this time with a ballet, *Achille à Syros*, which proved a brilliant success. The scenarium, arranged for three acts, was by Pierre Gardel, and the work, in the execution of which Dupont, Gardel, Auner, Milon, Mesdes Saulnier, Bigottini, and Vestris, took part, was given for the first time on the 27th Frimaire, Year XIII. (18th December, 1804). What remains of the score of *Achille* is a symphonic piece, the "Bacchanal" of the first act, superb in structure and of prodigious effect. Cherubini's music was certainly not without influence on the excellent reception accorded the ballet, the success of which was long-continued, the work being twice revived, once in 1812 and once in 1819.

It was at this period that Cherubini received an offer to go to Vienna and compose the music of two Italian operas for the Imperial Kärnthnerthor Theater, where his opera of *Lodoiska* was to be previously brought out under his own direction. He accepted the terms proposed, and, on the 26th June, 1805, left Paris for the Austrian capital, taking with him his wife and youngest daughter, then aged only three months.

I here conclude the first part of this essay. Cherubini's active

* Catalogue of a collection of autographs, which will be sold by auction on the 30th and 31st March, 1863.—Paris, Laverdet, 1863, 8vo.

It is at the time of the performances of *Anacréon*, that is under the date of the 18th Vendémiaire, Year XII., that I find this note in the *Courrier des Spectacles*: "MM. Méhul and Cherubini, on the report of the Director of the Conservatory, were exempted from giving lessons in that institution, as they were specially charged with beating time at the national concerts and festivals."

† Catalogue Solcine; autographs, p. 19.

career as a dramatic composer was well nigh finished in France at the period we have reached, and we shall have to analyse only a few more works by him in this capacity. But we shall have to consider the admirable things he wrote in the way of sacred music, we shall soon see him director of the Conservatory, and it will be my task to show him in private life, which I shall do with the help of very copious and highly interesting correspondence kindly entrusted to me. In a short time I shall begin the second part of the essay, starting from Cherubini's journey to Vienna and the production of *Faniska* and I trust the readers of the *Ménestrel* will continue the kind indulgence they have hitherto been good enough to manifest towards me in connection with this important work.

ARTHUR POUGIN.

(To be continued.)

SIGNOR ROSSINI'S

FIRST SUBSCRIPTION CONCERT,

ALMACK'S ROOMS, MAY 5TH, 1824.

PART THE FIRST.

<i>Sinfonia</i> , "Gazza Ladra"	Rossini
<i>Duetto</i> , "Della Casa"—M. and Madame Ronzi de Begni's <i>Generali</i>	
<i>Quartetto</i> , "Vedi come esulta"—Madame C. Rossini,	
Madame Caradori, Signor Garcia, and Signor Curioni	Rossini
<i>Sestetto</i> , "E Palese"—Madame Caradori, Madame C. Rossini, Signor Curioni, Signor Placci, Signor Remouini, and Signor Benetti	Rossini
<i>Carmina</i> , "Quell istante"—Madame Catalani	Rossini
<i>Duetto</i> , "Un se puoi"—Madame Pasta and Signor Curioni	Rossini
<i>Carmina</i> , "Dì Piacer"—Madame Caradori	Rossini
<i>Duetto</i> , "Se fate in corpo aveta"—Madame Catalani and Signor Rossini	Cimarosa

PART THE SECOND.

<i>Sinfonia</i> , "Tancredi"	Rossini
<i>Terzetto</i> , "Cruda Sorte"—Madame Catalani, Madame Ve. tri, and Signor Garcia	Rossini
<i>Aria</i> —Madame Pasta	Zingarelli
<i>Terzetto</i> , "In questo estremo"—Madame C. Rossini, Madame Pasta, and Signor Garcia	Rossini
<i>Aria</i> , "Pensa a la Patria"—Madame Catalani, with Chorus	Rossini
<i>Duetto</i> , "Ebben per mia"—Madame Caradori and Madame Vestris	Rossini
<i>Carmina</i> , "Figaro"—Signor Rossini	Rossini
<i>Terzetto</i> , "Giuro alla terra"—Signor Garcia, Signor Remorini, and Signor Benetti	Giglielmi

To begin at nine o'clock.

Tickets, 3 guineas each, to be had of the Lady Patronesses of Almack's—only application with name and address to be sent to Almack's Rooms, St James.

The public not responding to the charge of 3 guineas, it was reduced to 2.

THE ROYAL COLLEGE OF MUSIC.—The Mayor of Liverpool has received a letter from the honorary secretary of the Royal College of Music, in which Mr Morby says provision has been made for scholarships of two classes. First, a scholarship may be founded by the payment of £2,500, bearing any name which may be preferred by the founder, and providing education in the college and maintenance for one pupil in perpetuity. These scholarships maintain the principle of the college, namely, free education obtainable by open competition among all classes of her Majesty's subjects. The other form of scholarship is founded by the payment of £3,000, and provides education and maintenance. This scholarship is obtainable by competition restricted to a district or class, as may be preferred by the founder or founders. For the sake of distinction, the first of these scholarships is called the free or open scholarship, the other the local or close scholarship. The hon. secretary adds: "His Royal Highness the president fully recognizes the right of towns and districts contributing to the funds to restrict the advantages derivable to their own locality; but I may, perhaps, point out that the open scholarships provide free musical education for those possessing the highest talent, and that all the scholarships provided by the very large sum subscribed in London are free and open."

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 10.

1787.

The professional concert, of which I had by invitation become a member, began in Hanover Square, on Monday the 5th of February. The singers were Signor Rubinelli, Miss Celia Davis, and Mrs Billington. Crosdill played a concerto on the violoncello, and the elder Parke one on the oboe; their fine powerful tones and brilliant execution in which afforded high gratification. On the second night I played an oboe concerto, which was honoured with general and frequent plaudits. When my concerto was ended, the Duke of Cumberland sent for me to his seat, and having complimented me on my performance, presented me with a royal ticket to admit me into Westminster Hall at the trial of Mr Warren Hastings, which the following day I witnessed from the box allotted to peers.

Their Majesties honoured the concert of ancient music with their presence. Mara and Billington were at the head of the vocalists. It commenced on Wednesday, the 7th of February, at Tottenham Street. The Duke of Leeds was director; Cramer led. On the following evening, the first of six subscription concerts given by Madame Mara, at Hanover Square, took place. Mr Harrison and Madame Mara were the singers, and Salomon led the band. Mr Mara, the husband of Madame Mara, played a concerto on the violoncello.

Mr Mara, who did not possess the tenth part of his wife's talent, loved her and his bottle equally, and frequently broke the head of one and cracked the other. Nevertheless he appreciated her superior merit so highly, that he occasionally ran into another extreme, and paid her extravagant attentions, as the following instance will show. This gentleman and Madame being on a visit to the Earl of Exeter, at his splendid seat, Burleigh, near Stamford, in Lincolnshire, and her caprice having induced her one day to inform her husband that she did not like Lord Exeter's claret, he immediately despatched a servant to Stamford for a post-chaise and four horses, in which he proceeded to London, and returned the following evening with a case out of her own cellar.

The oratorios, by command of their Majesties, commenced at the ancient concert rooms, Tottenham Street, on Friday the 23rd of February, with Handel's *Athalia*; and the oratorios at Drury Lane Theatre the same evening, under the direction of Mr Linley, Dr Arnold, and Madame Mara. The singers were Messrs Reinhold and Dignum, Mrs Crouch, Miss George, and Madame Mara; Mr Shaw led. At the end of the first part I played a concerto on the oboe, which was greatly applauded, and was repeated (by desire) on three subsequent nights.

Madame Mara, whose divine strains were listened to with great delight, occasionally exhibited such symptoms of caprice and hauteur, as to call forth the disapprobation of the public, who nevertheless, on her curtseying with even a small show of submission, like a fond parent who regrets having corrected a spoilt child, applauded her to the skies!

On the 21st of March was performed at the King's Theatre, for the benefit of the Lock Hospital, the oratorio of *Ruth*, originally composed for that charity by Signor Felice Giardini. The principal vocal parts were sustained with great excellence by Mr Reinhold and Mr Kelly, who had lately arrived from the continent, Miss Abrams, and Madame Mara. Mr Barthelemon led the band, and Mr Wesley conducted and performed a concerto on the organ. At the end of the second act Mr Barthelemon played one of Geminiani's concertos on the violin, in a very superior style; and his extempore cadences were so scientific and appropriate, that they appeared to be a continuation of the composer. This gentleman, in the early part of life, had served as a midshipman in the navy of the King of Spain, but preferring the clear and dulcet notes of the fiddle to the hoarse and thundering tones of the cannon, he afterwards made music his profession. A short time after Barthelemon had arrived in England he was recommended to Garrick to compose music to a piece of his, intitled *A Peep Behind the Curtain*. At their first interview, Garrick, sitting down to a table to make a copy of one of the songs for him to compose by the next morning, Barthelemon, who was prepared with paper, &c., looking over Garrick's shoulder whilst he was writing, set the music to it. When Garrick had finished, he arose, and presenting the poetry to Barthelemon, said, "There, sir, is my song." "And there, sir," said Barthelemon, "is my music to it!" *A Peep Behind the Curtain* (an improvement on the Duke of Buckingham's *Rehearsal*) had an astonishing long run to overflowing houses. In it was introduced a burletta, called *Orpheus and Eurydice*, the music of which was excellent; and a scene, the most popular of the whole, wherein Orpheus, by the force of his lyre, made not only men but trees and cows dance!

Garrick, who was proverbially fond of money, had agreed to give

Barthelemon fifty guineas for composing the music to this piece; but when the awful time to pay him had arrived, Garrick told him that his dancing cows had cost him so much that he could not afford to give him more than forty. A whimsical circumstance occurred to Barthelemon in my presence, whilst leading the band at Vauxhall Gardens. One Saturday night (the then fashionable night of the week), when the gardens were extremely full of genteel company, a bat, who had "winged his cloistered flight" for some time about the walks, to the great annoyance of the visitors, at length, during the second act of the concert, went into the illuminated orchestra, and, after having made two or three circuits round it, flew into the face of Barthelemon, the leader, and hurled him from his elevated seat upon the floor, amidst universal shouts of laughter from the audience. Barthelemon, who fell on his sword and thereby broke it, was soon picked up, and, joining in the laugh, said to those who assisted him: "Well, it is fortunate for me that, in falling on my own sword, I did not do it after the old Roman fashion!"

Mrs Billington, whose popularity was fast increasing, appeared at Covent Garden Theatre on the 13th of April, for the first time, as Mandane, in Arne's fine opera of *Artaxerxes*. She sang the airs, recitations, &c., admirably; and in the favourite song, "The soldier tired," her fine voice and brilliant execution produced a general encore. It having become fashionable to bring on our stage popular French pieces, a translation of one, in two acts, founded on Sterne's story of Maria, in his "Sentimental Journey," was produced at Covent Garden Theatre, on the 24th of April, under the title of *Nina*, with the original music by Dalayrac, adapted to the English words by me. Mrs Billington sang the music of the part of Nina with great feeling and expression, and was loudly and deservedly applauded.

Doctor Walcot, who put *Nina* into English, and who wrote under the assumed name of Peter Pindar, had in early life practised for several years in the West Indies as a physician. He was in the habit of relating anecdotes of persons he had known in that part of the world with great humour, of which the following is a specimen: "Mr S—w, a rich planter in Jamaica, who was a man of eccentric character and unfeeling nature, had an only son, whose disposition was not a whit more amiable than his father's. The old gentleman being taken dangerously ill, refused all medical aid, swearing that if a physician were called in he should have no chance of recovery; therefore, he would leave it all to nature. Nature, however, played him a slippery trick, and he died, leaving to his hopeful son the whole of his extensive property. A short time after the old man's death Dr Walcot met Guaco, who had been many years a domestic slave in the family, when the following short, but pithy dialogue took place:—

Doctor.—"Well, Guaco! so your old master's dead?"

Guaco.—"Ifs, old massa be gone dead."

Doctor.—"And how do you like your young master? He's a chip of the old block, I fancy."

Guaco.—"O, dam im, massa; im all old block."

(To be continued.)

A PLENTIFUL SUPPLY.*—Referring to the proposed Opéra Populaire in Paris, Arthur Pougin gives, in *La Revue Libérale*, the following list of composers, together with the titles of operas which, to his knowledge, are now lying, more or less completed, in their portfolios:—Victor Massé—*Cléopâtre*; Ernest Reyer—*Sigurd*; Massenet—*Méduse*, and *Manon Lescad*; Ernest Guiraud—*Le Feu*; Vancorbeil—*Mahomet*; Salvayre—*Richard III*; Joncières—*Le Chevalier Jean*, *Le Roi Lear*; Litolff—*Les Templiers*; Ch. Lefebvre—*Lucrèce*, *Le Voile blanc*; Edouard Lalo—*Fiesque*, *Le Roi d'Ys*; Paladilhe—*Patrie*, and three acts of a comic opera; Gastinel—*Le Roi Barde*, *La Kermesse*, *Les Dames des Prés*; Bruneau—*Vercingétorix*; Wekerlin—*Les Fées*, and several separate acts of other works; Louis Lacombe—*Winkelried*, *La Reine des Enux*; Hector Salomon—*Bianca Capello*, *Les Contes d'Hoffmann*; Eugène Diaz—*Benvenuto Cellini*; Danhauser, Maures and Castillans; B. Godard—*Les Guefes*; Canoby—*La Coupe et les Lèvres*, *Le Seigneur Pandolphe*; Ant. Choudens—*La Jeunesse de Don Juan*; Doffes—*Le Marchand de Venise*, *Riquet à la Houppé*; César Franck—*Le Valet de France*; Paul Puget—*Le Signal*, *Le Marocain*; Dupatrot—*Gazouillette*; Adrien Boieldieu—*Alain Blanchard*; Boulanger—*Monsieur de Bellegarde*; De Boisdefr—*Les Lutins*; Th. Dubois—*Aben-Amet*, *G. Wasa*; Ad. Nibelle—*L'Age d'Or*; Serpette—*Roby*; Hignard—*L'Archet Magique*; d'Osmond—*Le Partisan*; Legouix—*La Tartane*; Ch. M. Widor—three acts of comic opera.

* Overmuch for the market!—Dr Blidge.

"BALFE: HIS LIFE AND WORK." *

This is a volume full of interest for all readers. This is no more than saying that it is a biography, written with knowledge and pains, of a man exceedingly popular in his lifetime, honoured after death, and famous for all generations with whom the love of melodious grace and "the touches of sweet harmony" shall endure. Mr William Alexander Barrett has done well to make his book a popular one; for it concerns, in the best and happiest sense of the term, a popular man. For musicians, the life of Michael William Balfe has no doubt a special interest. Composers and executants alike acknowledge his genius, and there are few in this delightful profession who do not cherish personal recollections of a genial warm-hearted brother. But the memories of Balfe extend far beyond the strictly musical circle of artists and amateurs. Merely to have had "an ear for music," to have been habitually "moved by concord of sweet sounds," is enough to fill any breast with kindly sentiments towards one who has influenced and enriched the tunefulness of the age. If, then, as has often been said, good biographies are the most entertaining and instructive reading, their qualities are specially enhanced by the interest which everybody feels in a musical composer whom we can always call to mind by a few bars of some familiar strain; for this reason—though not for this alone—the lives of musicians, the records of their tastes and troubles, their hopes and cares, their disappointments and their triumphs have ever been among the pleasantest to read and to recall. This chronicle of the bright Irish composer's career, from his early boyhood to his death at the age of sixty-two, still with undeveloped music in him, will prove no exception to the rule. Born in the midst of music, and of theatrical labour, he imbibed at an early age the habitual thoughts and ideas which after-experience enabled him to employ practically. English opera had not dawned when Balfe was a young and struggling man. Bishop, who could no doubt have written a lyric drama, supplied music to pieces like *Guy Mannering*, *The Slave*, and *The Miller and his Men*. But Balfe was cosmopolitan. With great facility he gained command of the bridge of language, familiarised himself with French and Italian literature, and, by consequence, acquired French and Italian habits and modes of thought. He was the only English composer who was ever invited to write an opera for the Paris stage. Of his twenty-nine lyric works, three were composed to French texts, for original productions in Paris, and five were written to Italian libretti. The rest, of course, were English; and he deserved the title bestowed on him since his death, "the champion of English musical art." Mr Barrett's volume contains portraits of Balfe, Malibran, Grisi, and Nilsson, and is further illustrated with photolithographs of parts of the memorial window in St. Patrick's Cathedral, Dublin, and the tablet in Westminster Abbey.—D.T.

DARMSTADT.—The Männergesangverein, under the direction of Adolph Kugler, included in the programme of their last concert the "Kyrie," "Gloria," and "Agnus Dei" from a Mass by the late composer, Flotow, who, after the concert, made the Association a present of his autograph score. Mdme von Flotow introduced several songs by her husband, who accompanied her on the piano.—G. Vierling's "secular" oratorio, *Alarich*, was given under his own direction on the 11th inst.

CHURCH MUSIC AT OXFORD.—The system of Magdalen College, says *The Guardian*, as might be expected, has been imitated with modifications by many other colleges. But it is quite evident that this system would completely break down in any church or cathedral where the choristers are liable to be called upon to attend special services, whether in the morning, afternoon or evening. Their work and position in the associated school would then be completely upset, and the class-masters would frequently come across a boy who had prepared no work, or missed a lesson because he had been on Church duty. This objection is fatal to any attempt to apply the Magdalen system to a cathedral or church which is energetically carrying on its evangelical work. This system, however, has been ingeniously reversed at St Michael's College, Tenbury, where the estimable warden has founded a school primarily for the improvement of Church music by the training of choristers and the support of a full choral service, but where non-choristers are received as boarders. The St Michael's boys have taken good positions at important schools, and also at the Universities. The hours of the Church services at St Michael's are, however, so regular, and there is such an absence of special services, that the mixed system works admirably, though it cannot be called a pecuniary success, for it is well known that Sir F. Ouseley has for twenty-five years devoted the whole of his private income to the support of the college with a large-heartedness which deserves the gratitude of all Christians.

* Remington & Co.

"THE THEATRE."
(From the "Daily Telegraph.")

Promise of improvement, in the new series of this magazine, has been faithfully kept, and the fresh start for the new year is characterised by renewed and augmented vigour in every department, literary, artistic, and mechanical. The contents of the January number, which is excellently printed, and has altogether an attractive look, judged from the standpoint of art and taste, will interest all whose pleasure lies in front of the curtain, or whose business is pursued behind it. According to the new arrangement, two photographic portraits, instead of one, adorn this monthly review of the drama, music, and the fine arts; and these pictures severally represent, in the best style of photography, and with life-like truth, Mrs Bernard-Beere, in *The Promise of May*, and Mr Wilson Barrett, in *The Silver King*. A timely essay on pantomime families is contributed, as the opening article by Mr Dutton Cook; and it is followed by a narrative poem, *Ticket o'Leave*—a Village Drama, by Mr George R. Sims, which will, doubtless, find ready admittance to the repertory of the dramatic reciter. Notes on the pantomimes which are about to start in the race for public favour are given by Mr George Lancaster, and a projected series of *Imitations of German Lays and Ballads* is started by Mr W. B. Kingston, with a string of verse after Wieland's poem, "Der Tod und der Saeuer," which, in its English guise, preserves the Teutonic masculinity of the original. Of course the editor, Mr Clement Scott, is responsible for the various criticisms, which occupy a fair amount of space; and he also contributes verse of tuneful quality, in a love-song, entitled "Three Days," and a patriotic ballad, "Run up the Flag," which is to be sung on the stage during Christmas.

OH, WELCOME THE NEW YEAR!

Oh, welcome the New Year So blessed and sweet, With blossoms of gladness That spring 'neath her feet.	Oh, welcome the New Year! She cometh to-day With blessings and sweetnes To brighten man's way.
She is given by Heaven Sad spirits to cheer ; Oh, welcome with gladness The smiling New Year!	She whispers of hope And of happiness dear ; Oh, welcome with gladness The smiling New Year!
Oh, welcome the New Year! Hark ! hark ! the glad bells Ring out with a music Which joyfully swells.	
Then let all the shades From the heart disappear ; Oh, welcome with gladness The smiling New Year!	

* Copyright.

SARAH ANN STOWE.

MUNICH.—Saint-Saëns' *Samson et Dalila* is to be produced this season at the Theatre Royal, with the ex-Wagnerian couple, Vogl, in the leading characters. There is, also, some talk of Hector Berlioz's *Benevento Cellini* and Marschner's *Hänele*.

VIENNA.—Gounod's *Philemon et Baucis*, with a partly new cast, will shortly be revived at the Imperial Opera. It was first brought out there on the 4th October, 1878. The first performance of *Le Tribut de Zamora* is fixed for the 20th January.

PHILHARMONIC SOCIETY.—A highly interesting feature in the programme of the ensuing season of this society will be a MS. Motett by Cherubini. The MS. has been for many years in the Royal Library at Buckingham Palace, and Her Majesty the Queen has graciously given her consent to the performance of it by the Philharmonic Society. The work has never yet been heard in public.

THE fifth season of the London Amateur Musical Society has commenced, and the members of the choir have begun the rehearsals of two new works, viz., a *Stabat Mater* by Anton Dvorak, and a *Messe Solemnelle de Paques* by Gounod, in addition to Schumann's *Manfred*, and other important works. The Society has taken up a new position, and appeals to the sympathy of the general public on the ground of the fact that the performances of the society having hitherto been only of a *quasi*-public character, tended to narrow the influence the society might otherwise have exercised, and it was "obvious that sooner or later these restrictions would have to be broken through, and the performances of the society brought more prominently forward." The great difficulty will be to ensure sufficient rehearsals, without which no choral society can succeed.—*Sporting and Dramatic News.*

[Dec. 30, 1882.]

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,
TWENTY-FIFTH SEASON, 1882-83.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE TWENTY-FIRST CONCERT OF THE SEASON

WILL TAKE PLACE ON
MONDAY EVENING, JANUARY 8, 1883,
To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in A major, Op. 93, for two violins, viola, and violoncello (Spohr)—Mdme Norman-Néruda, MM. L. Ries, Hollander, and Piatti; Songs, "Eia, mater, fons amoris" and "Marebat et dolebat" (Pergolesi)—Miss Orridge; Po'noise, in F sharp minor, Op. 44, and Three Studies, Op. 25, Nos. 6, 8, 9, for pianoforte alone, by desire (Chopin)—Herr Pachmann.

PART II.—Sonata, in A major, for violoncello, with pianoforte accompaniment (Boccherini)—Signor Piatti; Song, "By the simplicity of Venus' doves" (Arne)—Miss Orridge; Sonata, in G major, Op. 30, No. 3, for pianoforte and violin (Beethoven)—Herr Pachmann and Mdme Norman-Néruda.

Accompanist—Mr ZERBINI.

SATURDAY AFTERNOON, JANUARY 13, 1883,

To commence at Three o'clock precisely.

Programme.

Quartet, in A minor, Op. 13, for two violins, viola, and violoncello (Mendelssohn)—M. M. Straus, L. Ries, Hollander, and Piatti; Air, "Nasce al bosco" (Handel)—Mr Santley; Carnaval, Scènes Mignonnes, Op. 9, for pianoforte alone (Schumann)—Mdme Sophie Menter; Salarella, Op. 55, for violin, with pianoforte accompaniment (Molique)—Herr Straus; Song, "Le nom de Marie" (Gounod)—Mr Santley; Trio, in C minor, Op. 1, No. 3, for pianoforte, violin, and violoncello (Beethoven)—Mdme Sophie Menter, MM. Straus and Piatti.

Accompanist—Mr ZERBINI.

BIRTH.

On December 22nd, at 75, Cornwall Gardens, the wife of C. W. MANSEL LEWIS, Esq., of Stradey Castle, Carmarthenshire, of a son.

DEATH.

On Sunday, December 24th, at his residence, 6, Park Road, Haverstock Hill, JOHN BLOCKLEY, the composer, in the 82nd year of his age.

The Musical World.

LONDON, SATURDAY, DECEMBER 30, 1882.



We have received the subjoined interesting communication
—“with the editor's compliments”:

“An important addition will be made to the periodical literature

of music early in January, when a critical weekly—*The Musical Review*—will be published. The prospectus promises that the new paper will be conducted independently of any party or trade interest, and will be devoted exclusively to the serious and impartial consideration of the art in all its branches. That such a publication, if conducted in such a spirit, will meet want largely felt by cultured amateurs, as well as by artists, is not open to doubt.”

O Editor! *Hoch!* As if the *Musical World* had not existed for less than half a century! And as if the *Musical World* had no intention of surviving for less than half a century more! *O Gemini!* It hath *specie*! It hath boundless credit; immeasurable consideration; esteem deeply embodied; a sly liking from the enlarged and advanced public, with “land and beeves” to boot—as much as ever had Dr Shallow. The editor of that new Review will have “a hi upon him.”*



[* The unclosing, if now and then winking—not to say blinking—eye of

Dr Bling.]

—o—

CONCERTS.

CRYSTAL PALACE.—On “Boxing Day,” after the pantomime, the Scots Guards band, under the direction of Mr Clarke, played the grand march, “Royal Review” (Meissler); a selection from *Rip Van Winkle*, with solos for the leading performers; a fantasia of Verdi's, with solos for Messrs Lewis, Archer, and Sergeant Castle, on the cornet, euphonium, and clarinet; and “L'Esprit Français” polka by Waldeuf. Mr Dan Godfrey, with his Grenadier band, came later and played quick march, “Egypt” (Le Thière); valse, “Myosotis” (Caroline Lowthian); cornet solo, “There is a green hill far away” (Gounod); Sergeant Knight; piccolo solo, “The Wren” (Damaré); Sergeant Roe; and quick march, “The Return of the Guards” (Dan Godfrey), composed for the march through London on the return of the troops from Egypt. The Palace Company's military band performed at intervals during the day, and there were also organ performances by Mr A. J. Eyre. In the evening, the bands of the two regiments already named combined to carry out a further musical programme. Between the intervals, vocal performances by Signor Foli delighted the audience, who numbered some 38,000.

COVENT GARDEN THEATRE PROMENADE CONCERTS.—For the first time for many years no pantomime or other dramatic piece is produced here this Christmas: but, in lieu thereof, a new series of promenade concerts, has been instituted, following closely on the termination of those autumn performances of the kind which have for some years succeeded the regular Italian opera season. As at the preceding series, Mr A. Gwyllim Crowe is again the musical director and conductor. The elaborate and picturesque scenic surroundings of the stage are the same as at the previous concerts; the Floral Hall having been re-decorated and elegantly fitted up as a smoking lounge—the electric light being advantageously used in both interiors. Tuesday night's concert began with Hérold's bright

and sparkling overture to *Zampa*, the brilliant execution of which at once manifested the excellence of the orchestra led by Mr Carrodus—a fact which was again proved by the admirable following performance of the exquisite ballet music from Auber's *Masaniello*, one of the many masterpieces of this composer that are now neglected in favour of far less worthy music. Two Christmas carols—the traditional "God rest you, merry gentlemen," and Dr Steggall's "The Manger Throne"—were well sung by the members of the London Vocal Union, directed by Mr F. Walker; after which the finale to Mendelssohn's Scotch Symphony was effectively played by the band; Miss Damian sang, with much expression, Mr F. H. Cowen's ballad "The Last Dream" (encored), which was followed by Mr Carrodus's masterly rendering of the andante and finale from Mendelssohn's violin concerto. Mme Ely Warnot's brilliant vocalisation in the cavatina "Regnava nel silenzio" (from *Lucia di Lammermoor*), and a selection from Meyerbeer's *L'Étoile du Nord*, arranged for orchestra and band of the Coldstream Guards. This piece, which closed the first part of the concert, included important solos, finely played by Mr Carrodus (violin), Mr Radcliff (flute), Mr Barrett (piccolo), Mr Howard Reynolds (cornet), and Mr J. Clinton (clarinet). The second part opened with a selection, similarly arranged, from Mr Arthur Sullivan's *Pirates of Penzance*, in which prominent solos were assigned to the principal instrumentalists; and this was followed by Mlle Camilla Nordmann's rendering of the romance "Quell' uomo" ("On yonder rock reclining") from *Fra Diavolo*, with a pianoforte accompaniment; the remainder of the concert having consisted of well-known vocal and orchestral pieces.—D. N.

The last of the autumn series of "Musical Evenings" under the direction of Mr Henry Holmes took place at the Royal Academy of Music concert-room on Wednesday evening, Dec. 20. These "Musical Evenings" are a great treat to genuine lovers of instrumental compositions. We subjoin a list of works performed during the past season, and we recommend all who enjoy a real "Musical Evening" to attend the next series, which begins in the same *locale* on Wednesday, Jan. 24.

FIRST CONCERT (Nov. 1).—String Quartet, in C, Op. 59 (Beethoven); Concerto, in D minor, for pianoforte solo, with string quartet accompaniment (Bach); String Quartet, in F, No. 2, Op. 77 (Haydn). SECOND CONCERT (Nov. 15).—String Quartet, in E flat, No. 1, Op. 58 (Sporh); Quintet, in C, for pianoforte and strings (MS.) (Algernon Ashton); String Sextet, in B flat, Op. 18 (Brahms). THIRD CONCERT (Nov. 29).—String Quintet, in E (MS.) (Henry Holmes); Sonata, in G, Op. 78, for pianoforte and violin (Brahms); String Quartet, in E minor, Op. 95 (Beethoven). FOURTH CONCERT (Dec. 13).—String Quartet, in E flat, Op. 127 (Beethoven); Trio, in F, Op. 80, for pianoforte and strings (Schumann); String Quintet, in C, (Mozart). FIFTH CONCERT (Dec. 20).—String Quartet, in G minor, Op. 27 (Grieg); Sonata, in B flat, pianoforte and violoncello (Mendelssohn); String Quartet, in A, No. 3 (Schumann).

Mr Henry Holmes' coadjutors during the series were Mr W. Frye Parker (second violin), Mr A. Gibson (viola), Mr W. Henry Hill (second viola), Mr E. Howell (violoncello), Mr C. Ould (second violoncello), and Madame Haas (pianoforte).

A CONCERT was given by the committee of the Foresters' Hall concerts, Clerkenwell Road, on "Boxing night," which notwithstanding counter attractions brought together a fair attendance of "the people." The concert began with a pianoforte duet (a Tarantella by Raff) played by Mr W. Henry Thomas and Mr Clement Hoey. Solos on the pianoforte were afterwards played by Miss Florence Waud. The singers were Mme Liebhart, Misses Hilda Coward and Patrice, Messrs Egbert Roberts and Sidney Tower, who successfully exerted themselves to please their visitors especially Mme Liebhart who gave Glover's "I may or may not" and Michael Watson's "The Song for me" with so much *esprit* that the clever songstress was unanimously called upon to repeat them. Solos on the cornet were played by Mr Donoghue, and Mr Howard Paul gave some "Recitations" with musical illustrations.

THE annual Christmas concert by the pupils of Trinity House, Southwark, was given on Thursday, Dec. 21st, at Dunn's Institute, Newington Causeway, when Mr Odoardo Barri's new cantata, *The Messenger*, was performed by the pupils with great success. In the miscellaneous part of the programme Miss F. Pearce was called upon to repeat her brilliant performance of Ignace Gibsone's "Caprice à la Tarantelle," and Mr Brownlow Baker his new "Valse de Concert." "The Waves' Secret," a new song by the last named composer, well sung by Miss Fudge, and "The Normandy Maid," (Miss A. Patrick), were also re-demanded, while the singing of a three part chorus won well-merited applause.

THE annual concert in aid of the "Post Office Orphan Home" was given on Wednesday evening, December 13, at St James's Hall,

and was largely attended. The programme contained the names of eighteen singers, including those of the well-known artists Mesdames Liebhart, Crewe, Reichelmann, and Osborne Williams; Misses Clara Samuell and Carlotta Elliott; Messrs Frank Boyle and J. Bridson. Whether all appeared it is impossible to say, as the length of the programme prevented all but fanatics *per la musica* from sitting it out. The Post Office Orchestral Society, under the direction of Mr H. D. Lodge, gave the overture to *La Sirène* (Auber), and the march from Suppé's *Boccaccio*. Sir Julius and Lady Benedict played a duet for two pianofortes on airs from *Der Freyschütz* (Benedict). Mr George Grossmith gave imitations of popular composers, including Rossini, Balfe, Gounod, and Sullivan, and Mr John Child recited the Forum Scene from Shakspere's *Julius Caesar*. Among the vocal successes were "The Song for me" (Michael Watson), sung so much to the satisfaction of the audience by Mme Liebhart that, after being re-called three times, she was compelled to repeat it, and her success was also very great with Mr Weatherley's "Uncle John." Among the popular songs in the programme were "The gates of the West" (Mme Osborne Williams), "Rose softly blooming" (Miss Clara Samuell), "Caffer Herrin'" (Mme Reichelmann), &c. The audience were evidently highly pleased with everybody and everything, judging from the hearty applause they gave to singers and players.

A CONCERT was given at the Holborn Town Hall on Thursday, Dec. 21st, in aid of the funds of the "Rahere Almoners." The artists were Miss Clara Dowle (Guildhall School of Music), Miss Florence Cater, R.A.M., Mme Clara West, Miss Lottie West, and Mr Bantock Pierpoint. The audience were very appreciative. One of the features of the concert was the singing, by Miss Clara Dowle, of Weber's air from *Der Freyschütz*, "Softly sighs the voice of evening," which deserves especial mention, the *scena* being well suited to her fine voice and dramatic style. Mr Paul Jerrard, organist of St Mary-le-Bow, Cheapside, accompanied; and the proceedings were arranged and conducted by Mr J. Loaring, organist of St Sepulchre, who played with effect several organ solos during the evening.

AT Mr Aguilar's "performance of pianoforte music" (No. 122), on Wednesday morning, December 20, at his residence, 17, Gloucester Crescent, Hyde Park, the esteemed professor gave the following pieces:—

Sonata in C (Agnur); Siegmund's Liebesgesang (Wagner-Tanig); Etude in E and Scherzo in C sharp minor (Chopin); Oft in the Still Night (transcription), and Waves, Etude caprice (Aguilar); Sonata in A flat, Op. 110 (Beethoven); Schlummerlied and Jagdlied (Schumann); Rhapsodie Hongroise No. 2 (Liszt); River and Summer Sounds (Aguilar); Day Dream and Valse Brillante (Aguilar).

There was a very large audience, who were highly pleased with the musical treat provided for them.

THE students of the Kensington School of Music (principal, Mr William Buels), gave a concert at Cromwell Road on Thursday evening, December 21st. The first piece in the programme was a trio in C major for pianoforte, violin, and violoncello, by Mozart, well played by three young ladies, Misses Carden, G. Erskine, and C. Erskine, followed by Mozart's "Deh vieni non tardar," agreeably sung by Miss Scales, after which a "promising young pianist," Miss Black, played one of Mendelssohn's *Lieder ohne Worte*. The next piece in the programme was Beethoven's Romanza in F for the violin, played by Miss L. S. Robinson, followed by Haadell's aria, "Where'er you walk," sung by Mr Walter Joy, (the owner of a charming voice). The next piece in the programme was a violoncello Romanza by Goltermann, played by Mr B. Reynolds, followed by "He was despised," from Handel's *Messiah* sung by Miss Marion Burke with genuine pathos and artistic ability. Then came Vieuxtemps' Romance in F for the violin, and Prudent's "Miserere" for the pianoforte, respectively played by Messrs R. Fennings and A. S. Mantell. Mr Henry Leslie's trio, "O memory," was then sung by Misses Flora Mantell, Marion Burke, and Mr Walter Joy, after which Miss C. Erskine played a solo on the violoncello (by M. Saint-Saëns), and Miss Agnes Wood, the possessor of a fine soprano voice, sang Haydn's "With verdure clad." Then came one of Mr Arthur Sullivan's popular songs, "My dearest heart," feelingly rendered by Miss Flora Mantell, solos on the pianoforte and violin played by Miss Carden and Miss G. Erskine, the concert finishing with Beethoven's trio in E flat (No. 1 of Op. 1) by Messrs A. S. Mantell, R. Fennings, and B. Reynolds. Mr Edward Lane and Miss Marion Burke accompanied the singers.

MR JOHN LEE.—In our notice last week of the concert given at the Bayswater Academy of Music, we inadvertently omitted to state that Mr John Lee, the well-known professor, accompanied the vocal music, and that all the young singers were his pupils.

PROVINCIAL.

GLASGOW.—PRESENTATION TO MR AIRLIE.—At a social meeting, held in the Cockburn Hotel, Bath Street, on Thursday evening, Dec. 14th, Mr Airlie, the valued secretary of the Glasgow Abstainers' Union, was presented with a handsome dining-room timepiece, with marble and bronze vases *en suite*, subscribed for by the directors in token of their appreciation of his zeal and ability in promoting the interests of the Union during the past twenty-five years. Mr Lindsay, the president, made the presentation in name of the directors, and in doing so passed a high eulogium on Mr Airlie for his devotion and marked ability in conducting the various agencies of the Union.

EDINBURGH.—A concert was given in Queen Street Hall on Saturday afternoon, Dec. 16th, in aid of the Edinburgh Industrial Brigade, by which the funds of that institution must have been greatly benefitted, judging from the large audience present. The principal piece on the programme was the sacred cantata, *The Widow of Nain*, composed for the late Worcester Festival by A. J. Caldwell, which was rendered in a highly-finished manner by a choir trained by a well-known accomplished amateur musician. By the courtesy of that gentleman, we were present at a private performance of the cantata in the Freemasons' Hall; and a second hearing confirmed the high opinion we formed of the work, as well as the masterly and judicious treatment of the various numbers both by choir and soloists. Without desiring to be inviolous, we would specially notice the rich voice of the lady who gave the first soprano solo, and subsequently that pertaining to the part of the Widow, "What reward shall I give?" Of the choruses, we might also mention "Man goeth to his long home," "In Rama was there a voice heard," and "They that sow in tears," as being beautifully sung.—*Daily Review*.

CARMARTHEN.—A concert was given at the Assembly Rooms on Thursday, December 7th, by the Choral Class, under the conductorship of Mr C. A. Cooke, organist of Christ Church, when Handel's *Messiah* was performed by the members of the Swansea Orchestral Society, Messrs Jones's string band, and Mr F. E. Wade, of Tenby. The solos were rendered by the Rev. T. R. Walters, Mrs Griffiths, Miss Warren, Miss Ann Jones, Mdlle Kirchner, and Mr E. C. Evans; and on Thursday, the 14th inst., the second private concert this season of the Carmarthen Choral Society (conducted by Mr C. Videon Harding, organist of St Peter's Church) was given at the Assembly Rooms. The programme consisted of Haydn's *Creation*. There was a large auditory. The Society executed the choruses with precision, especially "The Heavens are telling." Miss Claudia Spurrell, in "With verdure clad"; Miss Effie Spurrell, in "On mighty pens"; Miss M. Watkins, in "The marvellous work"; Mr W. E. Rich, in "Rolling in foaming billows"; and Mr Harding, in "In native worth," acquitted themselves admirably. Messrs Jones's band played the accompaniments.

LEICESTER.—The second annual concert of the Amateur Choralists was given in the Corn Exchange, which was filled in every part. The first part of the programme consisted of the late regretted Mr Francis Howell's oratorio, *The Land of Promise*, the solo parts being entrusted to Miss Honeybere, Mrs Kirby, Messrs Dunkerton and Shaw. The post of first violin was held jointly by Mr J. T. Kilby and Miss Caunt, Mr J. W. Warner conducting. Both soloists and chorus performed their task *con amore*, and the audience rewarded them with hearty applause. The second part was miscellaneous, the band playing the overture to *La Couronne d'or* at the commencement, the intermediate pieces being vocal and violin solos, duets, &c., the concert concluding appropriately with the National Anthem.

LEEDS.—After an interval, the Town Hall organ recitals were resumed on Saturday night, December 16, by the borough organist, Dr Spark. These free concerts for the people, before they were broken off, had come to be looked forward to as a standing thing on Tuesday afternoons and Saturday nights; and the densely crowded hall on Saturday night, when they recommended, testified to the high favour in which they have come to be held. Cheers were given to Dr Spark and the Mayor as they entered the hall. The first part of the programme consisted of a selection from *The Messiah*, sung by Misses Annie Woods and Emmeline Kennedy, Messrs C. Bush and S. Northrop; Dr Spark playing the accompaniments and incidental music on the organ, and also the overture and Pastoral Symphony. The fantasia, "The Battle of Tel-el-Kebir," together with the gavotte from *Mignon* and another by Emile Tavan, as well as selections from Gounod's *Faust*, completed the programme.

NORWICH.—The selection of *Elijah* for the first concert given by the Musical Festival Committee this season was justified by the large attendance in St Andrew's Hall on Friday night, Dec. 15th, when Mendelssohn's great work was given, under the direction of Dr Hill. The choruses were given with precision and effect, and the accompaniment was creditably performed by the orchestra, which

included the band of the Norwich Philharmonic Society, led by Mr F. W. Noverre. The solos were entrusted to Misses Robertson and Annie Butterworth, Messrs Hirwen Jones and Lucas Williams. Miss Robertson maintained her reputation as an excellent singer, and Miss Butterworth met with full appreciation, being called upon to repeat "O rest in the Lord." Mr Hirwen Jones, in "If with all your hearts," and Misses Bessie Hill and Alden, Messrs A. H. Alden and R. J. Mallett, in the double quartet, "For He shall give His angels," did their duties well. Dr Hill conducted, and the capital performance of the oratorio no doubt repaid him for the labour and attention he must have bestowed upon its preparation. Dr. Bennett was at the organ, and acquitted himself, as usual, admirably.

SCARBOROUGH.—The musical season at the Spa is over, and the excellent performance by Mr Thomas's band of the works by Haydn, Mozart, Beethoven, Mendelssohn, &c., will be greatly missed by all music lovers in Scarborough, and they are numerous. Miss Beata Francis, a cultivated vocalist, made a deep impression at the concerts last week upon those who can appreciate and enjoy a musical treat. Not only has she a very fine voice, but she possesses the power of giving considerable dramatic effect to her singing, and to impart the necessary amount of pathos that appeals at once to a sympathizing heart. We are very glad indeed to learn—and we feel sure the public will share our pleasure—that the committee of the company purpose, next year, to introduce the band on Monday, 30th April, instead of on the first Monday in June as heretofore. The committee think it more practicable to lengthen the Scarborough season by making an early commencement, than to continue the services of the band further into the autumn and winter than is their present practice.

HAWTHURST.—Mr St John Robinson gave two "Christmas Concerts" in the Lecture Hall on Thursday morning and evening, Dec. 27, with the assistance of Misses Agnes King, Leders, and Marie Power, Mesdames Meurant, Hesketh, and Wienholt; and Mr Ernest Bernard. The concert began with a part-song by Mr A. R. Gaul, "The Silent Land," and concluded with the National Anthem. The successes at the concerts were Curschmann's trio, "Ti prego" (Miss Leders, Mdme Hesketh, and Mr St John Robinson), Ascher's romance "Alice, where art thou," (Mr St John Robinson), "The Better Land," by Cowen (Mdme Meurant), Schubert's "Who is Sylvia?" (Mdme Hesketh), and the pianoforte solos by Miss Marie Power. Stephen Adams' "Midshipmite" was done justice to by Mr Bernard. Mr Robinson also gave a concert on the day previous at Tiehurst, with the same artists.

BEDFORD.—At the concert given by the students at the Moravian Ladies' School on Monday, December 11th, a variety of songs, part-songs, and violin solos were given with more or less success, the *piece de résistance* being Mr Aguilar's cantata, *Goblin Market*, in which all the young ladies took part, *con amore*, the solos being given by Misses J. Laycock and E. Larratt, and the accompaniments played, on the pianoforte and harmonium, by Mr Aguilar and Mr Diemer. The programme included, among other excellent things, a movement from one of Haydn's symphonies, arranged as a pianoforte duet, and played by Messrs A. and F. Johnson, an air with variations by Beethoven, some violin solos played by Miss N. Diemer, and a quartet from Mendelssohn's *Son and Stranger*, sung by Misses A. Plevy, E. Murray, E. Batt, and E. Larratt, which terminated the concert.

WORCESTER.—A service of song, entitled *The Mayflower*, was given in George Street Chapel on Tuesday, December 19. The chair was taken by the Rev C. G. Honor. The musical portions of the service were efficiently rendered by the Christ Church choir, Mr Simper accompanying on the harmonium. The connective readings were given by Mr Harry Day. At the conclusion, hearty votes of thanks were passed to the choir, the chairman, and Mr Day. The proceeds will be devoted to reducing the circuit debt.—There was a large company, including many visitors, at the meeting of the Unicorn Hotel Glee Club on the same evening. It was a Scotch night, and the performances were as good as the selection was gratifying both to members and visitors. To mark the occasion as a special one—which proved so successful as to lead to the suggestion that the Scotch night should be repeated, and an Irish night also arranged—the toast, "The two sides o' the Tweed," was proposed and heartily received; and the part taken by the chairman (Mr John Joseland) in ensuring so pleasant an evening was acknowledged by his health being drunk with great cordiality.—Many who had pleasing recollections of the concerts of the Cathedral School Musical Society in the College Hall, with others to whom the Head Master's invitation was kindly given, attended a concert in the College Hall. A Cathedral school should be the home of musical culture, and the thanks of the citizens of Worcester are due to the Rev E. Vine Hall for the pains he takes in the musical tuition of the King's scholars. The hall had a bright appearance, decorated

as it was with plants, and nearly filled with an audience who knew that they would not be disappointed in their expectations of a pleasant concert. Many old boys kindly rendered assistance. The programme was varied, and had a pleasant flavour of the Christmas season.—*Berrow's Worcester Journal*.

READING.—Gounod's *Redemption* was performed here in the new Town Hall on Tuesday, December 19th, and the effect produced upon a large and critical audience confirms the now general high opinion of its merits. Great credence will undoubtedly be awarded to the committee of our Philharmonic Society for their courage in entering upon the hazardous enterprise (both musically and financially) of producing so new and difficult a composition, but their success proves the soundness of their judgment and thorough knowledge of the resources at their disposal. A very excellent band was engaged including many well-known London performers, led by Mr Burnett, the chorus consisting, as usual, of the members of the Society. The rendering of the entire work was most creditable to all concerned, the instrumentalists playing with great care, although sometimes lacking in finish and refinement, and the chorus singing with considerable power and spirit, showing evident signs of careful and patient training. The principal vocalists were Misses José Sherrington and D'Alton, Messrs Thurley Beale and Bernard Lane, the last named creating a most favourable impression by his correct intonation and distinct pronunciation. Mr Strickland (organist of St Mary's) conducted with marked ability, and must be congratulated upon the highly successful result of his labours.

BLACKHEATH.—Under the direction of the composer, Mr W. H. Cummings, his charming cantata *The Fairy Ring*, was performed on Monday, Dec. 18, at the Rink Concert Hall by the choir and orchestra of the Blackheath Conservatoire (200 in number), aided by Misses Moore, Harris, and Trust, Messrs Albert James, Tinney, and H. R. A. Robinson (accompanist). The cantata was warmly applauded. In the "miscellaneous part" which followed, Misses Andrews, Langley, Gates, together with Mrs Phillips, gave valuable aid, and the hon. secy., Mr W. Webster, won a great success in "Largo al factotum." Over 800 friends of this flourishing institution attended the concert.

NATIONAL ANTHEM FOR INDIA.

The committee of the "National Anthem for India" fund have received a letter from Professor Monier Williams, C.I.E., of which—says the *Times*—the following are the principal passages:—

"Gentlemen.—In reply to your request that I should express an opinion on the project you have in hand, I have great pleasure in forwarding a contribution to the fund as the best method of testifying my approval of the object it is intended to promote, only stipulating that the amount of my subscription be not taken as the measure of my sympathy with you in this matter.

"The people of India, so far as I have been able to form a judgment after travelling on two occasions through nearly every part of the country, are not mere Brahman-worshippers, caste-worshippers, and image-worshippers as some suppose; they are inclined to do more homage to the Divine right of Kings as expressed in the concrete impersonations of the government of the day than to any other power or authority in existence. Nor does their separation into countless races, tribes, and creeds prevent the gradual and healthy growth of patriotic feelings. To encourage such ideas and feelings is England's manifest duty, and any project which will tend to link the people of the United Kingdom and their fellow subjects in India closer together in common loyalty to a sovereign loved and honoured by both is worthy of all support.

"... Happily, there need be no difference of opinion about the proper rendering of 'God.' No better word than Isvara or Isa can be found.—Faithfully yours,

MONIER WILLIAMS,
Boden Professor of Sanskrit.

"Oxford, Dec. 11."

SAN FRANCISCO.—Mdme Christine Nilsson's first concert attracted the largest audience ever known here. The Marchioness (Princess Louise) and Marquis of Lorne were present, and invited the gifted artist to dine with them next day.

Mr F. H. COWEN's "Scandinavian Symphony" was performed with great success at Aix-la-Chapelle on the 21st inst. A correspondent writes that "both the work and its composer were received with genuine enthusiasm. At the conclusion of the symphony, which was very finely performed under the direction of the young English composer himself, Mr Cowen was presented with a large laurel wreath, in the name of the town. He was treated in the most courteous manner, not only by the town authorities, but by the musicians and the public generally."

NEW MUSIC.

Conspicuous among the recent publications of Messrs Davison & Co. is the *Wolseley March*, composed by Mrs Mounsey Bartholomew. Mrs Bartholomew is too good a musician for mere "hack" work, and her March rightly claims higher rank than that of ordinary *pièces d'occasion*. It is a very good thing indeed; worthy of notice for itself alone. *Out of Town*, a set of humorous part-songs, by Walter Maynard, is an attempt to describe, in an original form, the experiences of a day in the country. We find plenty of interest, and a good deal of amusement in the idea as carried out—none the less because Mr Maynard has taken the music of three pieces from well-known classical works, *A Glimpse of the Pastoral* being an adaptation of passages in Beethoven's Sixth Symphony; while *A Midsummer Dream* comes from Mendelssohn's Nocturne, and *The Charm of Rural Life* from the same master's *Clowns' Dance*. The more numerous part-songs are, both music and words, Mr Maynard's own. Their character may be inferred from the significant titles, "Beware of the Bull," "In the Woods," "In the Water," and "The Pic-nic." We commend this diverting little book as a useful adjunct to a convivial season. Messrs Davison & Co. are the publishers of a number of songs by Harry Croft Hillier, who, we may add, resembles Wagner at least in being his own poet. These pieces may generally be recommended as supplying a good field of selection for amateurs who like an easy song of a character adapted to please an average company. Perhaps we may venture to point out "Dolly's Wooers," "Dan Cupid," and "Love and Barter" as most adapted to become popular. All these are pleasant ditties for a Christmas party. Mr E. D. Perrot's setting of Burns' "Wae is my heart" accords with the simple pathos of the verses, and may be relied on to touch the feelings of those who hear it. The merit is greater than at first appears, so difficult is it to reflect in music the pure and natural style of the Scottish bard. Miss Ida Walter has attempted Longfellow's "The sea hath its pearls" with distinct success. Her music is not ambitious, but it may claim to be well written, and instinct with much of the passion of the words. The song cannot fail to please, and therefore may be recommended. "Amelia," by G. Muratori, is an elegant and easy canzone with Italian and English words; and in "Not once or twice" we find a song of love, by F. Neale, which will obtain plenty of admirers among young people who have not yet discovered that "rare is the love that lasts for life." Sir F. W. Brady's *Haymaking*, a pleasant story of rustic courtship, though simplest of the simple, is, in its way, prettiest of the pretty. Let those who want a song acceptable all round act upon this assurance. Mr C. A. Rankin has written music to Christina Rosetti's poems on the months, which appeared, if we mistake not, in *Macmillan's Magazine*; and the whole twelve songs are published by Messrs Duncan Davison & Co. under one cover. There may be passages in some to which we should take exception, but, speaking generally, these works are admirable in design and execution. Mr Rankin here shows considerable range of expression, felicity of musical utterance, and technical skill. Without going through the pieces in detail, we commend the set as being decidedly worthy of attention, whether the attention be that of connoisseurs or of the ordinary amateur. "False and True," by Dr. Spark of Leeds, if deficient in melodic charm, is otherwise commendable, and on all accounts Hope Temple's music to Tennyson's *Poet's Song* should receive the praise due to a successful ballad. On patriotic grounds Hugh Clendon's "Grasp the Flag" will receive favourable notice just now. It is bold and vigorous, and thus meets the requirements of its class. Messrs Davison & Co.'s pianoforte music for the season is of full average interest. A capital waltz, for example, and one eminently suited to the ball-room, is Muratori's *L'Amane* ("The Lovers' Waltz"), which is also published as a song, with Italian and English words, and, so to speak, "sings itself." The *Folichonne Polka*, and *Souvenir de Jeunesse Waltz*, by Benazona, are equally welcome contributions to Christmas dance music. For the drawing-room we have Glover's *Galop di Bravura*, brilliant yet easy; D. R. Muuro's *Sea Breeze* and *Art de Danse*, two pretty and simple effusions; Von Tugnauer's *Victoire*, a military galop, effectively arranged for four hands; "Alice," a transcription for flute and piano, by J. Harrington Young, of Ascher's celebrated song, and two pieces by Lillie Albrecht—*Fantaisie Marziale* and *The Streamlet*. Miss Albrecht knows thoroughly well how to write a drawing-room piece, and the fact is demonstrated here. Of her two works the first-named is the better, being, indeed, an excellent and effective thing of its kind. *The Streamlet*, nevertheless, has a charm of its own, and might be utilized as an exercise in alternate arpeggios for both hands, with a view to secure uniformity of value and touch.

Conspicuous among recent publications by Messrs Chappell & Co. is the pianoforte score of *Iolanthe* an examination of which confirms the opinion we formed after a single hearing of the work. What-

ever may be the verdict upon *Iolanthe* as a whole, there can be no doubt that Mr Sullivan's share of it is in advance of anything hitherto done by him in the same line. That is to say, the music, while full of tune and distinguished by humour in its way as fine as that of Mr Gilbert's dialogue, has artistic qualities higher than common. To some this may be a disadvantage, but to the majority, we believe, it will be the reverse, enhancing their pleasure and presenting a piquant combination. Mr. Sullivan deserves praise for moving the standard of his comic opera a degree higher. No doubt he should proceed in this matter with caution, since the public who wish to be simply amused quickly resent attempts to lure them to a more exalted end. Still, as far as a composer can go with safety, he ought to go, and in the present case the limits of prudence have not been overpassed. We do not propose to review a work not intended for calm and deliberate inspection, but to be enjoyed, like a glass of champagne, while the sparkle is fresh within it. Enough that the music will interest and delight many a household this Christmas time. Old and young, grave and gay, can alike find something to their taste in these pleasant pages. As for those who possess a keen sense of humour they will revel in a feast of true Christmas abundance. Mr Sullivan, a humourist always, has never been happier than in the truly mirth-provoking music of his latest opera. To all who want a merry subject for a merry season we say "buy *Iolanthe*."

Messrs Chappell & Co. have published also an octavo edition of "Old Scottish Ditties," originally brought out in folio by Messrs J. Muir Wood & Co., of Glasgow. This volume contains several hundred melodies with their proper words, the symphonies and accompaniments being by Professor Macfarren. Mr J. Muir Wood, an acknowledged authority on Scottish song, and author of the article on that subject in Mr Grove's *Dictionary of Music and Musicians*, is responsible for the selection and authenticity of pieces; while with regard to Professor Macfarren's work, another authority, Mr T. L. Stillie, of Glasgow, assures us that his accompaniments have in them the true national quality. These facts should recommend the book to all who love Scottish folk-song. We may add that it is handsomely got up, and that the music is well displayed. *Rip van Winkle* is now a familiar theme, but attention may be called to the pianoforte score, and to the opportunity it affords of becoming intimately acquainted with M. Planquette's agreeable strains. Those who avail themselves of the chance will not regret it, but rather discover beauties in the music which were overlooked amid the dramatic and spectacular interest of the performance. *Rip van Winkle* naturally set the arrangers to work, and Messrs Chappell now publish a group of dance pieces founded on its airs, and all more or less handsomely illustrated. Thus we have the *Rip van Winkle Quadrilles* from the experienced hand of Mr Charles D'Albert. The set is as danceable as it is tuneful, the arrangement, moreover, being so easy that very slight abilities are equal to it. Mr D'Albert is likewise responsible for the *Gretchen Waltz*—title-page adorned with a full-length portrait of Miss Violet Cameron as Rip's wife: the *Rip van Winkle Polka*, the *Rip van Winkle Lancers*, the *Rip van Winkle Galop*, and the *Rhine Fay*, or *Rip van Winkle Waltz*. Here is dance music with a fine flavour of freshness in it, such as gives added zest to Terpsichorean pleasures. We have no doubt about its acceptance during the present season. For a different purpose many airs from M. Planquette's opera have been arranged as a pianoforte piece by M. Auguste van Biene. The more popular melodies are all here, and the music is easy enough to suit the least gifted amateur performer. Among other dance music issued by Messrs Chappell we find the Christmas number of *Chappell's Musical Magazine*—always an abundant and seasonal shilling's worth. The present issue contains ten pieces by D'Albert and other well-known composers, among the ten being such favourites as the *Nearest and Dearest Waltz*, *Torpedo Galop*, and *Olivette Waltz*. At a fraction over a penny each, these things are certainly not dear. Messrs Chappell have now issued a duet number of the Magazine, containing six dances pieces arranged for four hands. The idea is a happy one, and will give pleasure to many a household, if only for an effective version of the famous *Sweethearts Waltz*. Mr Delbrück's waltz, *Visions d'Amour*, comes to us in a blaze of gold and colours, but its charm is not all on the outside, the music being melodious and engaging. The same composer's polka, *Les Sauterelles*, has also much to recommend it as a bright and inspiring thing. Of a somewhat different and a higher order is the *Mariella Polka* by "Tito lo Posse," with the letters of which curious name it is not difficult to make another—Paolo Tosti. This piece is a genuine work of art, worthy of its favourite composer, and fit to be played anywhere as a *morceau de salon*. We recommend it cordially. As an occasional piece, the *Kassandra Galop*, by Mr W. Winterbottom, deserves attention. It appropriately introduces the trumpet call for the "Charge," and is embellished with a lively picture, representing the onrush of the Household Cavalry. In this connection may be

noticed a *Grand March Heroic*—why the inversion à la *Française*?—by W. Fullerton, who so commemoates the Battle of Tel-el-Kebir. Although there is nothing positively new in the March, it is above the average of such productions, and is written with freedom and spirit. The trio supply a happy contrast, and the coda is especially telling. "One Proof More," a setting of Moore's words, by A. Samuelli, appears to us one example more of unrealized ambition. Mr A. H. Behrend's music to Charles Kingsley's "My Fairest Child" is not ambitious, and distinctly gains its end. The moral is conveyed in homely yet touching strains. The same composer's "Evermore" will, perhaps be popular above its companion, but has less true distinction. Miss Maude V. White's setting of Lord Byron's translation from Catullus, "Ye Cupids, droop each little head," possesses distinct merit; it is musically, and imbued with a flavour of old-fashioned quaintness in accord with the words. The song may be recommended to amateurs who want something a little out of the common way. So, for other reasons, may Signor Piatti's "Hymn to God the Father," the words being Ben Jonson's pathetic appeal to Divine mercy. In this piece Signor Piatti shows, besides technical acquirements, a power of forcible expression equal to the nature of the theme, and that is saying no little. We regard the "Hymn" as among the best things of its kind, and worth the attention of those for whom only the best have charm.—D. T.

MUSIC IN GLASGOW.

(From our own Correspondent.)

The Glasgow musical season is now in full swing, and a goodly number of concerts have been already given; those, for the most part, are chiefly local, and do not require to be chronicled in your advanced journal. Briefly, the Tonic Sol-fa Society, the Glasgow Select Choir, and many other societies have given concerts, which have all been well attended. The chief point out of all these gatherings was the enormous success at one of Mr Airlie's Saturday Evening Concerts of Miss Marie Schumann, a girl violinist, who is promising great things as a solo player. Her great musical abilities were discovered nearly two years ago, when she was taking part in a Glasgow pantomime. She got introduced to Mr Weist Hill, and he kindly got her into the Guildhall, where she has been under Mr Hill's personal instruction. She has been assisting at one or two concerts, but not yet in a regular way.

The Choral and Orchestral Concerts under the management of the Choral Union, with Mr Manns and his orchestra, have now fairly started in the race. Mr Manns and some of the subscribers have been for a few years pressing to get some additional strings, to strengthen the orchestra. At last this has been done, the orchestra now consisting of seventy (heretofore, sixty), and your readers can judge of the enormously powerful effects these ten extra strings give to the fine orchestra. The opening night of the series—an orchestral concert—proved a very great success. To give a bald list of the numbers performed at this concert—taking into account their exquisite rendering—is quite sufficient at this time, without any criticism. Beethoven's C major Symphony, No. 1; Concert Overture, No. 4, in F, by T. Wingham; Schubert's Intermezzo; Moments Musicaux; Liszt's Hungarian Rhapsody, No. 1, in E; and Wagner's Waldwehr "Siegfried." Mdme Albani was the vocalist of the evening. As she is an immense favourite here, and was in splendid voice, you can imagine the *furore* she created. She sang, amongst other things, Herold's "Jours de mon enfance," Handel's "From mighty kings," and Haydn's "My mother bids me bind my hair." The first Saturday Popular Concert—same management, conductor, and orchestra. These entertainments have now fairly got the hold on the class for whom they are intended, and are quite as successful as the "Full-Dress Subscription Concerts" given generally on Tuesday evenings. I need not refer to the excellence of the execution: this is now understood, and need not be repeated from week to week. Enough, all went splendidly.

It so happened that Berlioz's *Faust* was given at the concluding concert of last season. It was by no means the finest of the series. Indeed, conductor, artists, and audience were all somewhat disappointed at the result. Mr Manns and management feeling this, wisely arranged to give *Faust* at the opening performance of the season, so as to erase any little feeling of previous disappointment. All combined to retrieve the unlucky effort of last year.

The solo vocalists were Miss Mary Davies, Messrs Edward Lloyd and Jardine King. These were all well up in their parts and in

grand voice (so much could not be said of last year's soloists). They put their whole soul into the music, and the result was most satisfying. Of the orchestra (remember with the ten strings more added) it was simply as near as possible perfect. The chorus in the former performance did not by any means shine; this time, however, their singing was marked by a careful reading and energetic rendering. Let us hope that the other three choral concerts to follow will prove to be as artistically done. These are *The Messiah*, *The Redemption*, and *Samson*.

At the second Saturday Popular Concert there was another large audience to hear a capital programme discussed by Mr Manns and forces. In making out the programme, the directors have seemingly had an eye to the "merry, merry," and "happy, happy," time of the year, and included one or two humorous pieces, such as the Adagio and Minuet from Mozart's "Village Musicians," and Mr Manns' Humoristic Polka, "Smiff in the Highlands," a clever sketch. The other chief numbers were Beethoven's "Battle Symphony" (Wellington's victory); Michaeli's descriptive piece, "The Forge in the Forest." The vocalist was Miss Frances Hipwell, while Mr C. Ould played a violoncello solo, and Mr John F. Dunn a solo on the violin.

—o—

WAIFS.

Tamberlik and Company are at Malaga.

Max Bruch's *Arminius* has been performed at the Hague.

An Italian operatic company is about to appear at Valladolid.

A concert is announced in Paris for the benefit of Rameau's grand-daughter.

Mdme Kupfer, of the Imperial Opera, Vienna, has been starring in Zurich.

Paul Viardot, the violinist, has started on a concert-tour in Germany and Russia.

The well-known musical publisher, Alexander Gutheil, died recently in Moscow.

A new opera, *Corona contra Corona*, music by Breton, has been produced at Alicante.

Francis Planté, the much extolled French pianist, has been giving concerts at Barcelona.

Mr F. R. Spark has been re-elected honorary secretary of the Leeds Musical Festival.

Mdme Monhaupt is engaged for the remainder of the season at the Stadttheater, Cologne.

Wanda de Bogdani (Countess van der Meere) has been singing at the Theatre Royal, Stuttgart.

A new zarzuela, *Jugar non trampa*, has been produced at the Teatro de las Noveadas, Madrid.

The Wagnerian bass, Gura, has been singing at the Theatre Royal, Munich, as Wolfram in *Tannhäuser*.

A new buffo opera, *La Mille et deuxième Nuit*, music by M. Poujade, is to be produced at Rheims.

Francesco Paolo Tosti is at Rome, where he purposed remaining till the spring.—(*Qui l' tum?*—Dr Blügge.)

Victor Hugo has given Massenet permission to have an operatic libretto founded upon *Notre Dame de Paris*.

Lillie was told she had a little sister. "Oh! I am so glad!" she exclaimed. Then she added: "Does mamma know it?"

Felix Godefroid, the harpist, has completed a five-act opera, *La Fille de Saül*, which he intends publishing at his own risk.

Johann Strauss has obtained a divorce, and according to the *Wiener Tagblatt* is about to re-marry.—(Third time.—Dr Blügge.)

The new musical society of Brussels will shortly give a performance of Gounod's *Redemption* under the direction of its composer.

Mr William Charles Box, organist of St. John's Church, and Associate of the College of Organists, London, has been elected honorary organist to the Worcester Musical Society.

The Javanese Gamelans, having concluded their engagement at the Royal Aquarium, London, are now exhibiting their interesting musical acquirements at the Royal Aquarium, Brighton.

Mrs Langtry has had in Philadelphia the most profitable week of her tour. For the seven performances the receipts amounted to 17,500 dols. She will appear at Brooklyn in the holiday week.

According to the *Allgemeine Deutsche Musik-Zeitung*, the state of Herr Hans von Bülow's mind is such that it has been found necessary to place him under restraint.—(Let us hope that this *Zeitung* is misinformed.—Dr Blügge.)

He invited the celebrated Virtuoso to dinner, and then, as though struck by an afterthought, said: "You can bring your violin with you, you know." "Oh, thank you for the violin," replied the artist, "but it never dines."

At the Christmas service at Dr Allon's church at Islington, Mr Robert Kennedy, of the celebrated family of Scottish vocalists, gave "Comfort ye my people" and "Every valley" with much expression. The church was crowded.

The Government of Venezuela have commissioned two Belgian composers, Arthur d'Hanaens and Alfred Tilman, to write respectively a "Triumphal March" and "Patriotic Chorus" for the National Festival to be celebrated at Caracas next July.

Pauline Lucca closed her engagement at the Royal Opera House, Berlin, by appearing as the heroine of *Carmen*, Bizet's now everywhere famous opera. Both she and Mdme Sembrich have received offers from America, and will probably accept them. (Query—about Pauline?)—Dr Blügge.)

Welsh singers, assembled from all parts of the country, are to begin an Eisteddfod in New York at Christmas. An effort is also being made to produce a Passion Play at New York, but it is strongly resisted by the religious elements of all denominations. The Mayor is expected to refuse his permission, but he will decide on Thursday.

The original copy of the pianoforte score of Mendelssohn's *Elijah*, which Mrs Mounsey Bartholomew gave to the Sacred Harmonic Society with a reservation, that if the Society were ever dissolved, the MS should revert to her, has been returned by the Committee to Mrs Bartholomew. There are 43 numbers. "O rest in the Lord," was taken from it for presentation to the Guildhall Library, and has been lost or mislaid ever since.

ST GEORGE'S CHAPEL.—The old organ of St George's Chapel, Windsor Castle, which included choir, swell, and great organ arrangements, is being remodelled and altered from an F to a C instrument. The new arrangement, which is being carried out by Messrs Gray and Davison of London, will comprise choir swell, great and solo organs, a pneumatic action and four sets of keys. Some time must necessarily elapse before the instrument will be ready for use.

THE BANJO.—Most of the important interests are represented in the press, but I was somewhat astonished to find that banjo players have a special journal for their edification. A copy of Stewart's *Banjo and Guitar Journal* has, however, been sent to me from Philadelphia, and it is described by a Boston authority as "a live banjo paper," though "the guitar part is yet to be heard from." The journal is, in fact, devoted almost entirely to the former instrument, and the correspondence shows that an unexpected number of persons are more or less given to the banjo. What is a "ham," by the way, apart from pork? "Banjo hams" are held up to scorn, and one writer proudly describes himself as "no ham, but a classical banjo player." Another writer is a shoemaker whose soul has been moved by concord of sweet sounds, and who wants to know whether the editor thinks he would do well to abandon shoes and strive to attain eminence with the banjo, his idea apparently being that the editor should support him meanwhile.—*Sporting and Dramatic News*.

BASLE.—A setting, for six-part chorus and orchestra, of Goethe's "Gesang der Parzen" by Johannes Brahms was performed, under the composer's own direction, at the fifth Subscription Concert. It was well received.

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